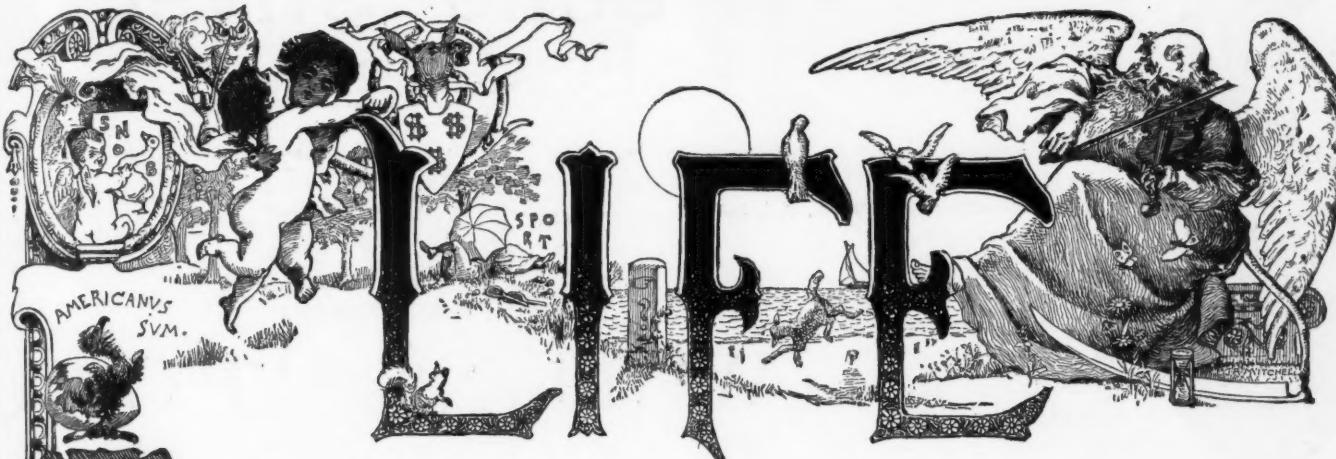


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## A SIGN OF INTELLIGENCE.

*Chappie:* HER DOG IS ONE OF THOSE BLAWSTED CWEATURES THAT NEVER LETS GO.  
*She:* HOW DO YOU MANAGE IT NOW?  
*Chappie:* I SEND MY MAN IN AHEAD.

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IS NEVER RAISED  
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| 5-Hook Dressed         | \$1.00   |
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|--|----------|
| 8-Button Length, Undressed,            |          |
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| 6-Button Length, Dressed Mousquetaire    | 1.50     |
| 8 " " " "                                | 1.75     |

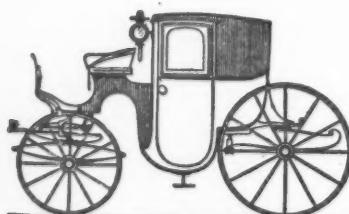
If your dealer does not keep these gloves, inform us of the fact, and we will send you the address of our nearest agent, and inclose you with same a card entitling you to a discount of 10 per cent. on the first pair which you purchase of our celebrated FONTAINE Glove.

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FOR GENTLEMEN INDISPOSED TO VIOLENT EXERCISE.



THE FLATTERER.

*She: A PENNY FOR YOUR THOUGHTS, ALGERNON.*

*He: I WAS JUST A THINKIN' WHAT A PITY IT WAS THEY DIDN'T HAVE A BEAUTY SHOW INSIDE THERE, FOR I KNOW A GAL WHO WOULD WIN THE PRIZE.*

*(They slowly meander to the nearest ash box, where they sit and exchange tutti frutti.)*



"WHY DON'T YOU SIT DOWN?"

"THIS MORNING I ASKED YOU HOW MANY MADE A MILLION, AN' YOU SAID DARNED FEW. I TOLD TEACHER THAT IN ARITHMETIC CLASS TO-DAY, AN' THAT'S WHY I CAN'T SIT DOWN."

THE SONG OF THE CHAPERONE.

O! WEARY and lonely am I.  
And sleepy and hungry and cold;  
The dawn is almost in the sky,  
Yet my lamb cometh not to the fold.

How endless, how tired the life  
That we careful Chaperones lead,  
Yet smile we must, under the knife  
Of worry, to which we're decreed.

Our sleep is cut off at both ends,  
Yet we must look blooming and sweet.  
Lest our charges' fastidious friends  
Shall be frightened and beat a retreat.  
At the dance, when we're thirsty and warm,  
We look at our débütante maid  
Sliding round on young Bibber Van's arm,  
Oblivious of our lemonade.

MRS. LIVERMORE: Now, I think that a nice chuck steak is more tender and much juicier than a sirloin.

MR. FEEDER: Yes, I have known a great many people who preferred that cut to any other.

MRS. LIVERMORE (*decidedly pleased*): And they were good judges, I suppose.

MR. FEEDER: Oh, yes; they all kept boarding houses.



"While there's Life there's Hope."

VOL. XXI. APRIL 13, 1893. NO. 537.  
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MR. BAYARD, who has been appointed ambassador to England, is a handsome and accomplished gentleman, whose ability and probity are generally conceded. No one has accused him of belonging to undesirable organizations, or of appropriating to his own use funds entrusted to him for other purposes. The only question that has arisen as to his fitness for the place concerns his pecuniary ability to provide out of his private fortune for the entertainment of the American nomad and the British nobility and gentry. The traveling American has an almost boundless appetite for food. The upper-classes of Great Britain are also habitually nibbly in the season, and when the American ambassador invites them to dine, they look for not less than six or seven rounds of solid food, followed by the usual varieties of high-grade pie; the whole punctuated at convenient intervals with such beverages as have been found best suited to obviate the depressing influences of the English climate. To meet such expectations as these costs a good deal of money. In addition, the American ambassador at London cannot go about in pajamas, like the minister to Maracaibo or Teheran, but is obliged to wear his good clothes all day long, and to provide his household with attire commensurate with the dignity of the American people.

\* \* \*

IT is expected of him, too, that when he calls on the Queen, he shall not make use of the street-car which goes by her Majesty's door, nor yet go in a herdic, or hansom cab, but in a vehicle suited to the dignity of the ambassador of the American people, with not less than two hired men on the box. Vehicular lugs of this sort cannot be assumed without considerable expense, to which must be added the cost of an animal for the ambassador to ride up and down in Hyde

Park, and the expense of a mansion in Mayfair, for the American minister cannot live in a boarding house, nor yet in a hotel, but must lodge himself in a manner convenient for persons who wish to dine with him, and commensurate with the dignity of the ambassador of sixty millions of the richest and handsomest people on earth.

\* \* \*



TO meet all these expenditures, Mr. Bayard will receive a salary of \$17,500, which is at least twenty thousand dollars too little. It is absurd to send an ambassador to London and not pay his necessary expenses. To be sure, gentlemen of private affluence could probably be found who would be willing to take the place.

Possibly our distinguished fellow-citizen, Mrs. John W. Mackay,

would undertake the social side of the job and employ a competent person to attend to the business end of it. But the better way is for Congress to vote all the ambassadors such an increase of pay as shall fairly cover the costs of their positions. If they will give their time, that is as much as a grateful country ought to expect. If it is thought desirable to employ persons to exemplify the delights of republican simplicity in the capitals of Europe, a special appropriation should be made for that purpose and suitable economists appointed. Mr. Edward Atkinson, of Massachusetts, might doubtless be induced to go to London on a moderate salary, and show at what minute cost life can be sustained by the aid of his well-known cooker, but for the same individual to be an ambassador and a household economist at the same time, is too much, and the people ought not to expect it.

\* \* \*

ANY one deludes himself who supposes that the American of Irish descent is the only American who has shown special talent for the government of cities. Mr. Carter Harrison, who at this writing is running very hard for Mayor of Chicago, is credited by the Chicago papers with a proficiency in gobbling up towns as great and as unscrupulous as was ever developed in any New York boss from Tweed to Croker. Yet Mr. Harrison was derived, not from Erin, but from the State of Tennessee. It is nonsense to aver that the American is incapable of self-government.

\* \* \*

THE City Club did a good thing in its crusade against Mr. Brennan. Why, after spending two and a half millions of dollars, we should still have our streets reeking with every manner of filth, is a problem worth solving.



*One Girl: WHEN IS A JOKE NOT A JOKE?*

*The Other Girl: WHEN YOU'RE TELLING IT TO AN ENGLISHMAN.*

## FIN DE SIECLE FUN.

“A FINE old gentleman!”—you know the sort—With courtly air and consequential port : In dress fastidious to the last degree, But favoring styles of some past century ; One to whom all the past might hold was sweet, Old saws, old jokes—he lived on *Chestnut Street*—All things to bygone standards he referred, And “the old school” was his familiar word. He loved to gibe at “this degenerate age,” Firing some special volleys at our stage, Citing the Elder Booth, Macready, Kean, With lesser lights his favored eyes had seen. Thus at his club—the oldest in the town—Life’s daily doings met his nightly frown, Until his friends, as low their patience ran, Resolved to trap the “fine old gentleman.” So on a night when he was at his worst And the whole modern universe accursed, When dinner, served as olden times approved, Was under way, the soup but just removed—A well-instructed steward brought the fish ; The “fine old gentleman” essayed the dish, Then, all disgust, at cook and waiter both He fiercely launched a fine old-fashioned oath. Whereat the servant, bowing humbly, said—“The dish for your especial taste was made, For”—with a wink at those who chose him tool—“That mackerel, sir, was one of *‘the old school.’*”

E. A. C.



“HE WAS STRUCK BY THE CHILD’S PECULIAR HEAD.”



## THE BRUTE!

“DOES HE WRITE TO YOU REGULARLY SINCE YOU BECAME ENGAGED ?”  
“NO. SOMETIMES I ONLY GET ONE LETTER A DAY.”

## A PROPER YOUNG MAN.

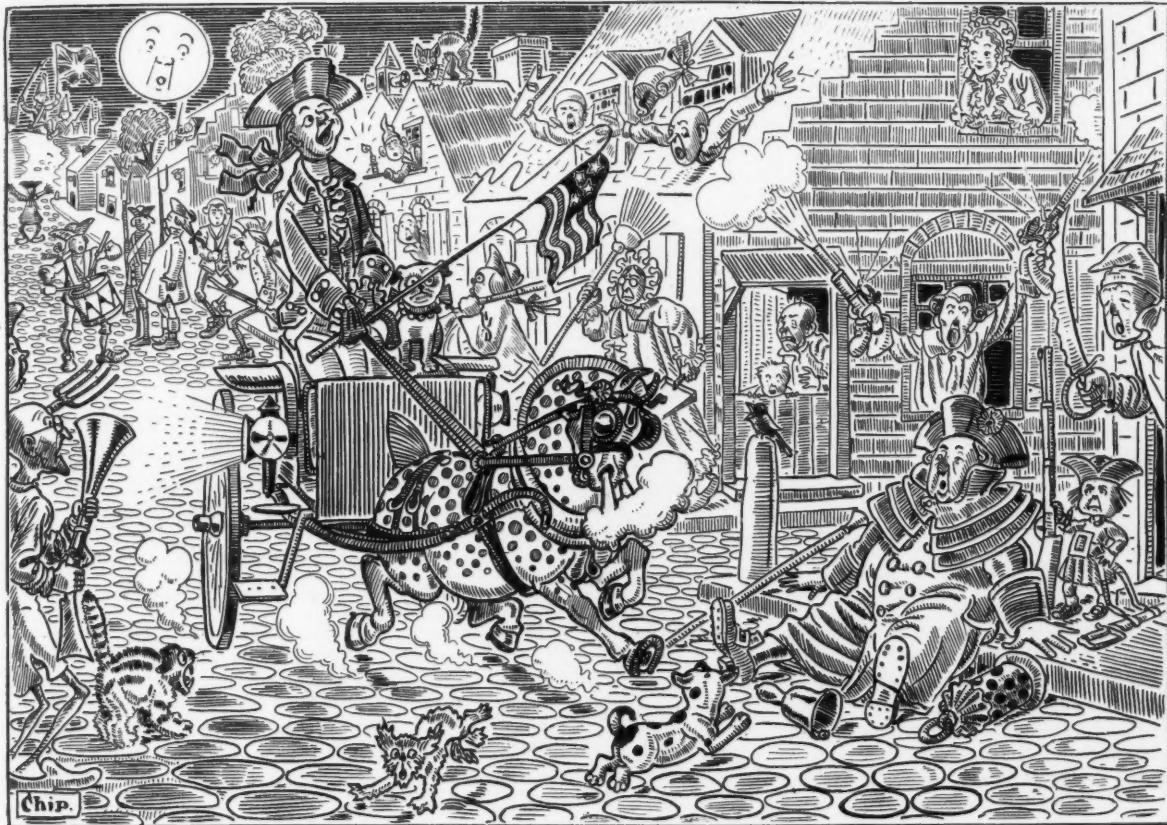
PATERFAMILIAS: Young man, the time has come when I must demand an explanation: Why do you pay such attention to my daughter without asking my approval?

YOUNG MAN: I thought it would be cheeky, you see, to ask your approval when we’ve been secretly married a year.

## HOW PUNCH IS MADE.

“BURNAND,” said Gilbert, “don’t you ever get nervous when you are riding in one of those rattlety-bang London hacks?”  
“No,” replied Burnand, with a wink at Du Maurier. “I always am insured against hacksident.”

Then Du Maurier went home and made a picture of the incident.



PAUL REVERE'S RIDE, APRIL 18, 1775.

From a Rare Old Print.

## AT A DISADVANTAGE.

A MERMAID sat in her pearly cave  
And sighed, as she combed her hair:  
"What conquests I could make if I  
Could silken stockings wear."

## THE PRESS CLUB FAIR.

LIFE is sorry to see the New York Press Club engaged in a scheme that savors of black-mailing. A few of the members of the club are reputable newspaper men, and their connection with it enables the organization to come at the business and general public of New York with a scheme apparently backed up by the entire newspaper guild. The demands made in behalf of the approaching fair are not actually accompanied by threats of newspaper retribution, but in most cases the person approached is made generous by an undefined dread of what may happen to him if he isn't. With the demand is coupled the assurance that the Press Club is a philanthropic institution which takes care of its members in sickness and buries them when dead. This is a humiliating reflection on the members of the newspaper

profession. The great majority of them, and the most reputable of them, do not belong to the Press Club at all. Their work is notoriously underpaid, but they are self-respecting, and make their own provision for sickness and death, or at all events do not appeal to the general public, directly or indirectly, to do those things which every real man is expected to do for himself. There is a growing knowledge among the public that the Press Club idea not only in New York but elsewhere is most strongly worked, and for their own advantage, by men who either are not newspaper men at all, or whose connection with the press is very slight indeed. It will be a good thing when this knowledge becomes general.

## NOT SO IGNORANT AFTER ALL.

"YOU think you know a lot about music," sneered Mawson. "But I'll bet you don't know the difference between grand opera and comic opera."

"Yes I do," said Jackson. "There's some fun in grand opera."

THE real estate man knows lots that he won't give away.



## A REMEDY FOR THE SPIRITS.

If anybody is suffering from an acute attack of high spirits and has been given up by the doctors and really begins to look about for a remedy, he might do worse than to peruse the short stories by Mr. F. J. Stimson, as collected in "In Three Zones" and "The Sentimental Calendar" (Scribners). "In Three Zones" is a brand new book just out. "The Sentimental Calendar" has been out for some time, but being now newly set forth in a fresh cover, it deserves renewed attention. There are twelve tales in it, one for each month, with an introduction to explain what Major Brandyball meant when he called them "funny stories," and they are assisted and set off by thirteen meritorious head-pieces by Mr. F. G. Attwood.

The stories are not all such very sombre reading. The narrative of *Mr. Pillian Wraye's* experiences in the effort to raise the Devil is not without diverting passages, and there is some actual fun in the "Diary of A Hong-Kong Merchant." But "The Bells of Avalon," and "The First Love-Letter," and "Bill Shelby," are fit to do the work of an impaired liver in the organization of any reader. There are other tales that calm the spirits without depressing them. Such are, the drama of the "Two Passions and a Cardinal Virtue," the narrative of the engaged gentleman who had the unspeakable misfortune to meet his affinity in a summer hotel, the story of the letter that never came (at least not until a long time afterwards) and that of "Mrs. Knollys" who had to endure a coolness of forty-five years duration, between herself and the husband whom she loved. These last four middling sorrowful stories are especially worthy of attention. In particular the one about "Our Consul at Carlsruhe," (the man who met his affinity) should be read by all young men, and engaged young men especially, not only because of its merits as a tale, which are unquestionable, but for the lesson it teaches of the hazards which beset the interval prior to a man's wedding day, when he is neither bond nor free, but a prey to all the disadvantages of both conditions. It is bad for a married man to meet his affinity, but the law is on his side, and he can turn upon her savagely and shoo her off; but for one who is merely betrothed, it is —well, it must be about what Mr. Stimson describes, and the victim is fortunate, indeed, if nothing worse happens to him than a consulship.

As for the story of "Mrs. Knollys," no one who reads that can ever quite forget it, and it is high praise to say that.

"In Three Zones" has as much variety to it as its companion volume, but it is all packed into three stories, all good and all interesting, but extremely different. Dr. Materialismus" is a story of the State of Maine, uncanny, metaphysical and tragic. "An Alabama Courtship," is a hundred pages long, and lively and amusing all the way. "Los Caraquenos" is a Central American story and is so sad

that when you have read it you will be ashamed to remember that you ever smiled or made a joke. Yet you will be glad

I read it, for it is worth the anguish and the time, even though, as a rule, you do not like sad stories. There is one thing that is to the credit of the gloomier narratives in both of Mr. Stimson's volumes, and that is that all the people in them, who have unlucky experiences, are fairly grown-up. Not an innocent has been slaughtered in either book, and after all the slaughter of innocents is the only literary crime against the spirits that is intolerable. Doesn't Mr. Stimson do a literary crime of another sort, though, when he speaks of "a stream which smells nastily?" If that is bad writing, as I believe, it is a flaw in a remarkably able and workmanlike literary exhibition.

E. S. M.

## NEW BOOKS.

*OUT OF THE JAWS OF DEATH.* By Frank Barrett. New York: Cassell Publishing Company.

*The Palimpsest.* By Gilbert Augustin Thierry. New York: Cassell Publishing Company.

*How to Know the Wild Flowers.* By Mrs. William Starr Dana. Illustrated by Marion Satterlee. New York: Charles Scribner's Sons.

*Daily Dinners.* By Nancy Lake. London and New York: Frederick Warne and Company.

*The Reverend Melanchthon Poundex.* By Donn Piatt. Chicago: Robert J. Belford.

*A Little Minx.* By Ada Cambridge. New York: D. Appleton and Company.



## CONCLUSIVE.

*Nervous Old Party:* WILL HE BITE?

*Nervous Salesman:* THEY AIN'T NO BITE TO IT.

*N. O. P.:* WHAT'S ITS NAME?

*N. S.:* MARGUERITE.

*N. O. P.:* BUT IT'S HEAD IS SO LARGE.

*N. S.:* A SIGN OF UNUSUAL INTELLIGENCE.

*N. O. P.:* WHAT IS IT?

*N. S.:* A TOY TERRIER.

*N. O. P.:* IS IT PURE BREED?

*N. S.:* IT OUGHTER TER BE. I RAISED IT FROM A TOY MERSELF!

## TWO PRONUNCIATIONS.

WE once pronounced it  
"row," my love,  
When gliding o'er the  
lake.

We were both belle and  
beau, my love,  
And played "Give kiss  
and take."

But poverty and care, my  
love,  
Have made it different  
now.

An unromantic pair, my  
love,  
We both pronounce it  
"row."

MISS WITHERS.  
I'll never marry.

MISS PRIME: Don't  
say that. Some one may  
leave you a fortune some  
day.

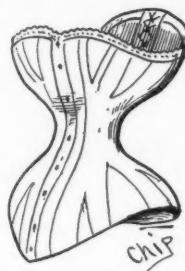
HE: We had a terrible  
storm at sea  
coming over, and I was  
quite alarmed.

SHE: Did you retain  
your presence of mind?

HE: No. That went  
with the rest.

MOTHER: William,  
didn't I say I'd  
whip you if you put another  
rubber button on  
the stove?

WILLIE: 'Tain't me  
ma. It's pa smoking one  
of the cigars you bought  
him for his birthday.



A WELL-KNOWN CONTRACTION.



*He: DID YOU TELL HER I WOULD BE THERE BRIGHT AND EARLY?*

*She: I TOLD HER YOU WOULD BE THERE EARLY.*



"SHE IS AT HOME! HOW PROVOKING!"

• L E •



SOCIAL TIMES.

"HORRORS! WELL, TELL THEM I WILL BE RIGHT DOWN."



THE GUARDSMAN.

IT isn't altogether pessimistic to say that it's absurd to criticize the plays and acting that New York likes in these last days of this century. Criticism, while it can never be an exact science, is a somewhat serious thing, and requires for its object something with a serious purpose and a serious manner. The critic needs a bulls-eye as much as the marksman, and cannot go on forever shooting his arrow in the air. In view of the few productions seen this season that were really worthy of serious consideration, it would seem that the critic's real function is to arraign the people instead of the things they demand. Managers, actors and playwrights are not in their business for love—they are after their reward, which they find in pleasing the public, and the public must be blamed if it seeks only trivial or morbid entertainment.

"The Guardsman" is a case in point. It teaches no truth, it points no moral. It is not literature, it is not drama, it is not even comedy, take the word as you will. It is a laughable, amusing hit, not therefore to be scorned, but approved, for laughter is a good thing. Such a play is to be reprehended, because to its production are brought to bear some of the best forces commanded by the local stage



"THROWING HIMSELF AWAY."

to-day. A good company, elaborate details, a theatre and all the investment it represents, are focused on a piece which a healthy public would not endure as the production of one of its two or three established dramatic institutions. But, as has been said before, not the management, but the public, is to blame for such a waste of dramatic resources.

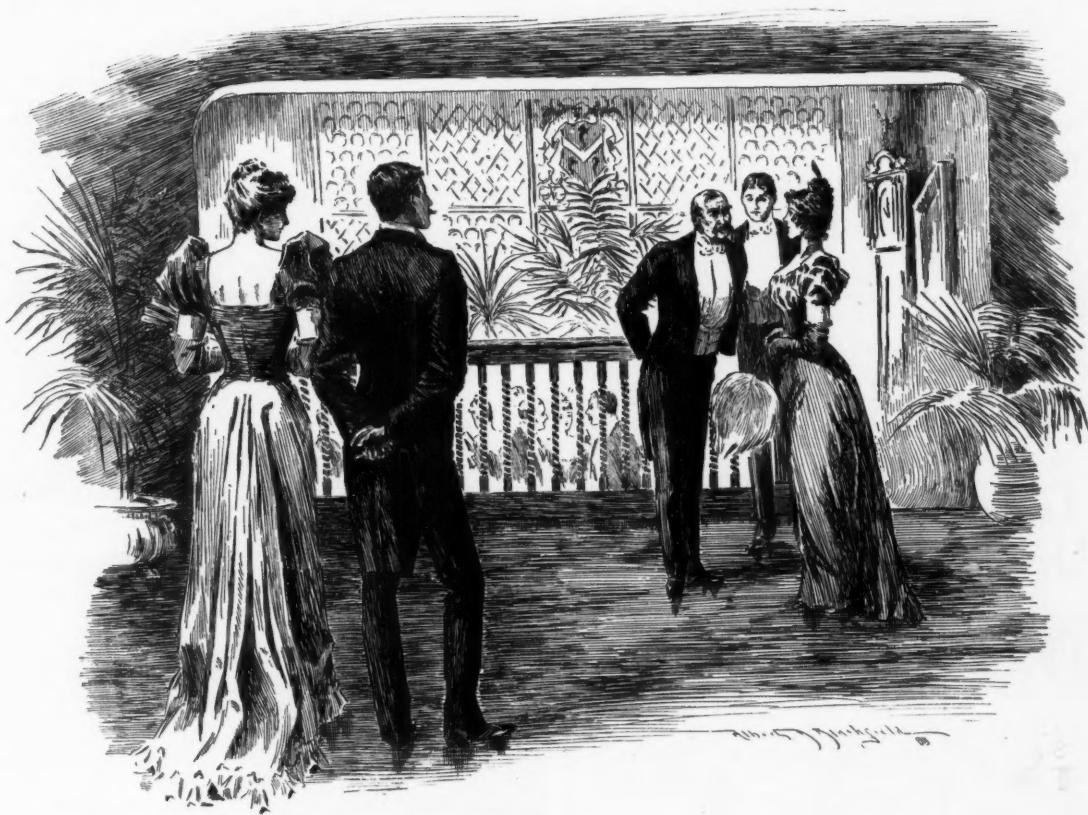
Taken comparatively, "The Guardsman" is worth the while. It compares most favorably with other trifles that have been financial successes. It is slow at first, but becomes funny in its situations, although at all times the dialogue detracts, rather than helps. The best of it, from the fun-lover's point of view, is reserved for the cast, and to that extent only is the play itself artistic. It seems especially designed to display the excellent abilities of Mr. Fritz Williams, who makes of *Hanbury Hakes* almost a star part. Mr. Kelcey is as usual Mr. Kelcey, and lends to the part of *Sir Eustace Bramstone* his usual fine physique and good clothes. Miss Cayvan and Mr. Lemoyne are both out of the cast, but Miss Maude Harrison supplies to the part, which would naturally have fallen to the former lady, a novelty which the Lyceum Company sadly lacks.

After all "The Guardsman" is worth the while to a community like the New York of to-day. The crowd seeks only to be pleased and made to laugh or be amused. In the fulfilment of these requirements "The Guardsman" is thoroughly successful. *Metcalfe.*



*Miss A.:* SOME PEOPLE'S FACES ALWAYS BETRAY THEIR FEELINGS, BUT, FORTUNATELY, I AM NOT SO CONSTITUTED.

*Mrs. B.:* YES——. I HAVE SEEN YOU FAINT WITHOUT EVEN CHANGING COLOR.



*She*: HOW MUCH ONE CAN TELL FROM PHYSIognomy!

*He*: YES. WHAT WOULD YOU SAY OF THAT OLD FELLOW OVER YONDER?

*She*: OH, HE'S AN OLD SOLDIER WHO HAS SEEN LOTS OF HARD SERVICE.

*He*: NO; HE'S A CRUSTY OLD BACHELOR WHO HAS MADE A FORTUNE EDITING "*Baby; A Magazine for Mothers.*"

---

ALL LAID BARE.

**C**OBWIGGER: As nobody suspected the old banker of wrong-doing, how was it the police were so familiar with his domestic affairs?

**MERRITT**: Why, he employed the prettiest nurse girl in the city.

---

UNCLE SILAS ON TEMPERANCE.

“**W**HY, bruverin, whiskey am yore *enemy*. Now de good book say as yo mus luv yore enemy, but it no whar say dat yo is to *swaller* yore enemy.”

---

HURRIED TO GET OUT.

**D**RIZZLE: How long did that new play of yours run?

**FIZZLE**: Till it got in the next town.

**D**URING a thunder-storm always put your milk in a smaller refrigerator, so that it will have no room to turn.



—HAD HE NOT RESEMBLED MY FATHER AS HE SLEPT, I HAD DONE 'T.—*Macbeth*.



PEANUT CANDY.

SOME gloomy day when young folks yawn  
And wish the weary hours were gone,  
Go to your storeroom and there get  
Brown sugar, heavy, almost wet,  
Send someone to a peanut stand;  
A quart, fresh roasted, you'll demand.  
Set all the children shelling these,  
And make them whistle, if you please.  
When these are shelled, chop, not too fine,  
Butter some pie pans set in line;  
Then take a pound of sugar, turn  
Into a pan and melt, not burn,  
But add no water. When's done,  
And like thick syrup, quickly run;  
Your chopped-up peanuts lightly salt  
And turn them in. If there's no fault,  
Stir just a minute, pour in tins  
And cool, and then the fun begins.

—Florence E. Pratt in Exchange.

HE: When I proposed to you, didn't you promise to sew on my buttons and darn my socks?

SHE: No, sir.

" Didn't I ask you for your hand ? "

" You did; and I gave it to you, but I can't sew on buttons and darn socks with one hand ! "—Yonkers Statesman.

ONE day Miss Goode stopped her lesson, and while the hum of childish voices was coming from the other seats, began to tell the class about the "Shut in Society." Her stories of the little sick ones, and the aged invalids who were getting a ray of light from this sweet ministry interested the children, and Mary Brown was seen to turn her head away. Then Miss Goode went on: "And now, children, where do you suppose the name came from? They call it the Shut in Society. Who can tell me in whose memory it was formed?"

There was no answer, and the children were lost in thought. Miss Goode was quiet for a second. "Whose life was it, children, that was hampered on all sides? Who was it that tried to get out into a larger life, into a bigger world of existence?"

Little Sammy's eyes sparkled.

" Ah, Sammy, you can tell, can't you? Who was it ? "

" Dunno, miss, but I 'spec's it must have been Jonah."—Boston Budget.

One day the swell artist was passing the house of the younger one, and the latter called to him: "Mr. Chrome, I have just finished two pictures, entirely different in subject, and would like to have your opinion of them." The great man said he would be only too happy to look at them, so, ushering him into the house and opening the parlor, the owner pointed to two pictures hanging on the wall, and said: "There they are. One picture is of my father, copied from an old-fashioned ambrotype; the other is a painting of Lily Pond." The artist, after adjusting his eye-glasses and looking carefully at the paintings a moment, turned and asked:

" Which one did you say was your father, Mr. Madder."—Boston Globe.

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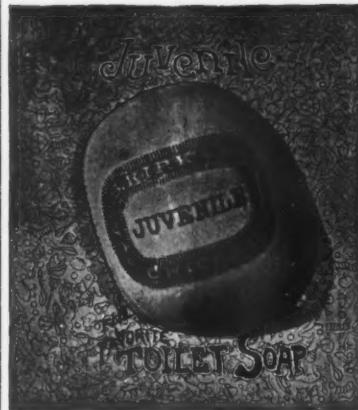
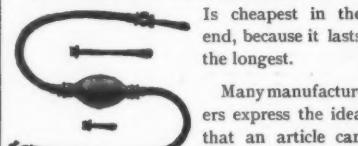
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